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sustained. Yet we are afraid that the last result will not be to discourage the passion for wealth, or the ambition to be a lord on the exchange, with a great hotel and horses and retainers and splendor at command. The fashionable world, with all its folly, guilt, and sorrow, will remain more fascinating than provincial simplicity and innocence. It is very hard for French novelists, even when they paint the blessings of purity and humility, to teach virtue or to make poverty attractive.

We forbear to give an analysis of M. Achard's novel. Its merits are a clear and sparkling style, vividness of description, and individuality in the drawing of characters. Its defects are the crowding of personages, the length of the episode, and the introduction of some coarse scenes of Parisian life. There is no man in the book who could be called pure, according to the standard of English morality. The women are better; but some women are introduced whose presence adds nothing to the moral worth of the story.

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4. — *Pictures of Old England*. By Dr. REINHOLD PAULI, Author of "Alfred the Great," etc. Translated, with the Author's Sanction, by E. C. OTTÉ. Cambridge: Macmillan & Co. 1861. Small 8vo. pp. xii. and 451.

THIS is a translation of a series of sketches with which the author illustrated his "History of England in the Middle Ages." It contains many curious facts in relation to the social life and commercial position of mediæval England. "The Hanseatic Steelyard in London" shows that the old position of the German merchants in England was the same as that of the English in China, and the Dutch in Japan. There are also several elaborate chapters on the earliest relations of England and Germany, and the reciprocal journeys of Edward III. to the Rhine, and of the Emperor Sigismund to the Thames. The most interesting parts of the book are the analysis of the Canterbury Tales, and of the biographies of Wycliffe, Duke Humphrey of Gloucester, and the Maid of Orleans. The latter personage is made much less romantic, and therefore much more truly heroic, than in the common accounts. The solitary shepherdess and dreamer under the hallowed oak is less poetic than the clear-minded, meek-hearted villager, who receives her heavenly commission at noonday, while walking in her father's garden.

There are constant allusions to Shakespeare's historical plays in the "Pictures of Old England," which would not serve ill as a commentary on them. We fear, however, that the copiousness of Dr. Pauli's erudition, as well as his constantly looking at England from his German stand-point, may lessen the influence of an otherwise masterly work.